

Saimaa University of Applied Sciences  
Faculty of Tourism and Hospitality, Imatra  
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## **Volunteers' Perception of Black and White Theatre Festival**

Thesis 2015

## **Abstract**

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The purpose of the study was to research the role, the attitude and experiences of the volunteers for theatre and music festivals. The case event was Black and White Theatre Festival, an annual theatre festival in Imatra, Finland.

The theoretical part of the thesis covers the history and development of cultural festivals in the Western world and in Finland in particular, their role in modern society from social, cultural and economic perspectives, and the motivation, scope, and organizational issues behind event volunteerism. The information for the theoretical part was gathered from literature and web articles. The empirical part presents a study of the motivation, experiences, attitudes and propositions of the volunteers of the Black and White Theatre festival. The data for the empirical part were collected via a series of semi-structured interviews.

The findings show that the volunteers are generally satisfied with the event and strongly motivated to collaborate in the future, but they also would like to have a clearer division of tasks, a chance to express their creative ideas, be better informed, and generally take on more responsible roles than the ones they are offered at the moment. The research findings can be applied for planning and executing volunteer management at the case event in the following years.

Keywords: cultural festival, event volunteering, motivation, event organization

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# 1 Introduction

Events have always been an important cultural and social aspect in the lives of people; for centuries, festivals and gatherings served as a means of unification, self-proclamation and reinforcement of communities and cultures. Music and theatre festivals belong to the oldest and most celebrated event forms, dating back from ancient history and playing an important role in the cultural development of the humankind.

The modern event industry is a fast-developing multimillion industry. During the 20<sup>th</sup> century, theatre and music festivals have grown to unprecedented dimensions, becoming a major economic force, creating numerous workplaces and generating outstanding revenues. Some mega-scale festivals have drastically changed the life of their local communities; however, even a smaller-scale event can significantly improve the image of a hosting town or city, creating awareness of the place, increasing the influx of tourists, and diversifying the local cultural scene.

Volunteerism has been playing an increasingly important role in the organization of festivals. From large events which involve hundreds of volunteers to smaller gatherings dependent on a dozen people, volunteers play an important role in all stages of event organization, and many events would not have survived without their assistance. However, the material studying volunteerism in event industry is still rather limited.

Black and White Theatre Festival is an annual event organized in the town of Imatra in South Karelia, Finland. Over the course of its history it has evolved from a small puppet theatre into an important festival attracting dozens of international artists and enjoying excellent reputation for its organization and artistic value. The organizers of the festival admit that the event's success heavily depends on the help of the volunteers, both international students and local residents.

This thesis work is focused on a detailed, in-depth analysis of the volunteers' participation and perception of the Black and White Theatre Festival using qualitative research methods, namely interviews with the volunteers. The

author's intention is to provide a comprehensive outlook of the motivation and experiences of the participants, as well as summarize and analyze their criticism, impressions and ideas related to the event in question.

### **1.1 Aims and Delimitations**

The main idea behind this thesis is to conduct a qualitative research which will be focused on the volunteers of Black and White Theatre Festival. The aim of the thesis is to study their perception of the festival, the motivation behind volunteering, and their satisfaction with the volunteering experience, as well as their ideas regarding practical matters which will be useful to the organizers of the festival.

The history and current state of festival industry with examples of both worldwide and Finnish festivals, as well as the phenomenon of event volunteering in general and such factors as volunteers' motivation and management are reviewed in the theoretical part. The empirical part is focused on the particular group of volunteer respondents participating in the particular event. Close cooperation with Black and White Theatre Association, which is responsible for the festival's organization, is done in order to ensure the maximum applicability of the research findings. The research questions are how the volunteers perceive their experience and their role in this event and how their ideas and suggestions could improve the event in the future.

### **1.2 Research Methods and Report Structure**

This thesis is based on qualitative approach. Qualitative approach to data collection and analysis is used when the meaning of the subject is of primary importance, and the examination of attitudes, motivations and ideas is necessary. In qualitative approach, a small sample size is studied in depth and detail, and the stages of data collection, processing and analysis are closely connected with each other. It should also be noted that the results of such a study are subjective and difficult to replicate. Qualitative approach is narrower than the quantitative and more strictly tied to the study case. (Mirola 2014)

The theoretical part of the thesis is conducted via studying of the literature on the subject, while its empirical part is conducted through a series of semi-structured interviews with the volunteers of the 2014 and 2015 Black and White Theatre Festival.

Face-to-face, individual interview is the most common interview technique. Research interviews vary in their form from fully structured to unstructured. A fully-structured interview takes a form of questionnaire with pre-defined, mostly closed questions, whereas at the opposite end of spectrum there are unstructured, in-depth interviews with only a general focus on the subject. The semi-structured interview form chosen for this research represents a loose structure with a few major topics that need to be covered, but allowing time for exploration of other related themes as well. Such structure above all reminds the natural flow of conversation and requires a thorough analysis of the data acquired. (Robinson 2007, pp. 73-76)

There are three main areas in the interview of this research: motivation and preliminary expectations, the event experience itself, and the ideas and suggestions for the improvement of festival organization.

The interviews were conducted both with the volunteers of 2014 and 2015 events. The coverage of two years is necessary to provide a more objective, encompassing view, as there are many organizational changes between the 2014 and 2015 festivals which can affect the volunteers' perception of the event to a great extent. Additionally, the participation of the thesis author in both festivals and her own personal observations will assist in the creation of in-depth understanding of the volunteering experience for Black and White Theatre Festival.

The report consists of the theoretical part and the research part. In the theoretical part, an attempt to study the festivals in their cultural development and economic significance is presented, alongside with a review of event volunteerism, including volunteers' motivation, their role in the events, and the challenges of managing this type of labor force.

The analysis of the interviews constitutes the theoretical part of the thesis, with an attempt to summarize the findings and discover tendencies and common traits across the answers of multiple respondents. As it had been mentioned above, volunteers' motivation and expectation, their actual experience, and their conclusions regarding overall organizational structure of volunteers' work are the major themes covered in the interview.

## **2 Music and theatre festivals**

An event usually marks special occasions, both private (family celebrations) and public (business conventions, sports competitions, etc.). Festivals are events that have a specific theme and can attract a large number of visitors, both performers and spectators. Today, an art festival is one of the most popular types of festivals. (Allen, O'Toole, Harris & McDonnell 2011, pp 11-12)

Festivals create a unique atmosphere, offer a variety of activities and entertainment, and bring communities closer. Festivals can be of any size, from small local celebrations to mega events. Music and theatre festivals are some of the oldest festival forms.

### **2.1 Development of music and theatre festivals**

Festivals date back to ancient history, when they served primarily as a means of religious worship and celebration. (Robinson, Wale & Dickson 2010, p.15). Early festivals were strongly connected to cyclical changes, and such calendar events as equinoxes, beginning of spring, harvesting, and moon phases became the basis for some of the most universal and widely celebrated festivals, such as varied predecessors of contemporary New Year or Halloween. In addition to their ritualistic nature, festivals reinforced and reaffirmed community and culture, and music, dance and drama were always an important part of the celebration.

In ancient Greece and Rome festivals have gained striking importance and splendor, and cities were planned as to accommodate ceremonies and performances with thousands of visitors (amphitheaters, public baths, etc.)

Moreover, religious festivals of the Greeks gave birth to one of the classical art forms, the theatre. The word itself originates from Greek “theama”, or vision. Theatre was distinguished from other ritual activities, as the theatre did not require active participation from the spectator, yet provided similar purifying and elevating effect solely by means of vision. According to Aristotle’s *Poetics*, celebrations in honor of the god Dionysus held in Athens developed first theatrical performances, initially presented as a dialogue between actor and chorus. (Головня 1972)

Even though during the Dark ages and early Medieval times this rich festival culture came to a decline, by the 12<sup>th</sup> century new events with strong local and regional identity appeared, many of which maintain their importance up to the present day (Robinson et al. 2010, p.15). The original Pagan holidays were reinvented and connected to Christianity, and fairs have become major events, usually timed with a Church celebration. Some of the most important and largest fairs of the Middle Ages include fairs in Champagne, Lion, Basel, Leipzig, Frankfurt, Bruges, and Medina-del-Campo (Мельникова 2011). The medieval fairs were not only a trading marketplace, but a major entertainment highlight, offering puppet shows, circus, music, etc.

During the cultural and scientific upheaval of Renaissance, festivals have achieved a new dimension. Renaissance began in the 14<sup>th</sup> century Italy, which then consisted of a variety of independent city-states, and later spread across the rest of Europe. The two major forms of festival display in Italy were Mysteries (highly dramatized representations of religious legends and tales) and Processions (costumed parades), performed with splendor and artistic supremacy unmatched elsewhere. Rome, Florence, Venice, and Genoa hosted these sophisticated events, usually centered around Papacy yet embellished with a vast array of Greek and Roman allegories, contemporary artworks, and lavish costumes (Burckhardt 2010; Mulryne).

The early modern period and the Industrial Revolution brought not only the new event type – industrial fairs and exhibitions – but also the rise of music festivals as we know them today. The term “festival” in its modern meaning was firstly used in England in 1655, when the Festival of the Sons of the Clergy first held



place at St Paul's Cathedral in London (the festival assumed its musical character in 1698). Other original music festivals include Three Choir Festival (1713) and the Norfolk and Norwich Festival (1789). Festivals of secular music also first appeared in 18<sup>th</sup> century. (Bowdin, McDonnel, Allen & O'Toole 2003)

The 20<sup>th</sup> century experienced the largest music festivals in the history of mankind. The invention of sound recording made music available to vast audiences for the first time, and the immense popularity of new music genres such as jazz, blues, country, and rock'n'roll, as well as new amplifying technologies resulted in unprecedented rise of music events. The Newport Jazz Festival in 1954 was the first annual jazz festival in the United States, and Newport Folk Festival was one of the first large music events devoted to contemporary folk music. The 1967 Monterey International Pop Festival was the first-ever major rock festival, however, it was the legendary 1969' Woodstock that truly marked the birth of the new music event industry and became a cultural phenomenon in itself. Although the festival was initially planned for 50 000 spectators, 200 000 tickets were sold and in overall 500 000 people attended the event, forcing the organizers to remove fences and make it free. (Meyers 2014)

The success of Woodstock gave rise to a vast array of large-scale art festivals across the globe, such as Coachella and Lollapalooza in the United States, Glastonbury and Reading in Great Britain, Rockslide in Denmark, Sziget in Hungary, Rock in Rio in Brazil, Mawazine in Morocco, Big Day Out in Australia, and many more. Some of these events combine music, visual arts, theatre, and literature.

## **2.2 The cultural and social aspect of music and theatre festivals**

For centuries, festivals served as a means of bringing people together and strengthening the sense of community. However, the contemporary festival culture has long gone beyond the exclusiveness of one community, one region, or one nation.

Today's popular music festivals serve as cosmopolitan spaces that reinforce and nurture cultural diversity and connections between people of different

backgrounds. Music in itself is the most universal art form and therefore one of the most accessible “clues” into another culture; it breaks the language barriers and openly transfers emotions, joy and pain to the listener, regardless of his or her background. Moreover, popular music involves intense and active participation, and singing, dancing and interacting with fellow music lovers who share one’s passion for a music genre or a particular artist is one the most attractive benefits of attending a music festival. For young festival goers, music festivals are an opportunity not only to see a specific band or discover new artists, but also to travel to a new place and make acquaintances and friends. (European Commission 2011)

Theatre is also an art form that is capable of transcending boundaries, educating about cultural diversity and nurturing cosmopolitanism. According to Turner (1982), “theatre is perhaps closer to life than most performative genres”. The theatre theories of 20<sup>th</sup> century, such as “the Theatre of Cruelty” of A. Artaud or “The Dialectical Theatre” of B. Brecht sought to distinguish theatre from other art forms (e.g. cinema) and transform it into a tool of strong influence, either through direct interaction or through the acute social problems studied in the plays (Monaco 2009, pp. 60-62). Therefore, international theatre festivals serve as a means of educating and challenging the spectators, bringing them closer to understanding of foreign cultures. Moreover, such events enrich and nurture the art of theatre itself, giving the artists an opportunity to observe and learn from their colleagues from across the globe.

### **2.3 The economic significance of music and theatre festivals**

Modern festival industry generates huge income for the local economy. A splendid example is the United Kingdom, the second largest exporter of music in the world: according to UK Music (2013), the total expenditures by music tourists in 2012 amounted to £2.2 billion, and a large percentage of these sums is attributed to the renowned music festivals. Glastonbury alone generated £32.2 million in revenues in 2011 (Spanier 2012).

However, ticket revenues are not the only source of income for large festivals: when Glastonbury took a one-year break in 2012, the local community had lost

approximately £500 000 of earnings from catering, tents, housing, and other necessities for the festival goers (BBC News 2013).

The economic impact is tightly interwoven with social: it is beyond doubt that a significant cultural event can completely reestablish a destination, increasing its visibility to the outside world. The establishment of Coachella Valley Music and Arts Festival in 1999 placed Indio, a small town lost in the middle of a desert, on the map of many tourists, creating unprecedented influx of visitors and revenues every year (Coachella). Theatre festivals, although inherently smaller in scale, contribute immensely to the cultural image of the hosting destination: Festival d'Avignon, the oldest extant theatre festival in Europe, has turned its hosting town Avignon to one of the capitals of theatre world (Festival D'Avignon).

## **2.4 Festival industry in Finland**

Despite having a few cultural events in 19<sup>th</sup> and 20<sup>th</sup> centuries, most prominent of them being Savonlinna Opera Festival, Finland remained unaffected by the feverish spreading of festival culture elsewhere in Europe until the middle of the 20<sup>th</sup> century. However, with the end of the post-war modernization in the 60s, the new generation of Finns became deeply interested in arts and entertainment, and this new demand was to be met.

The composer and music critic Seppo Nummi was among the first aspiring to create a national festival culture. In a column in the *Suomen Kuvalehti* magazine in 1959, he presented his vision of a lengthy string of summertime cultural events spread across five locations: Helsinki, Turku, Savonlinna, Jyväskylä, and Lapland. During the 60s a number of festivals appeared for the first time (Turku music festival in 1960, Pori jazz in 1966, Kaustinen Folk Music Festival in 1968, Tampere Theatre Festival in 1969, etc.), and some of the older events were expanded, for example, Savonlinna festival started to offer concerts in addition to opera. (Valkonen & Valkonen 1994)

All these new events, joined by the organization of Finland Festivals (one of its founders was Nummi), had a tremendous success, surpassing other Nordic countries and achieving an attendance of 600 000 already in 1971. Despite

financial difficulties, the joint organization and efficient marketing helped Finnish festivals to become known abroad. (Valkonen & Valkonen 1994) Nowadays Finnish summer festival culture enjoys international acknowledgement, attracting visitors and artists from many European countries.

#### **2.4.1 Music festivals**

Finland hosts a multitude of music festivals, ranging from small-scale local to major international festivals attracting thousands of people. Finnish festivals are versatile not only in scale, but also in genre: from classical chamber music to trance, from folk to metal.

Probably the best known internationally are Pori Jazz Festival, which will celebrate its 50<sup>th</sup> anniversary in summer 2015; Ruisrock, the second oldest European rock music festival, attracting some of the major international music acts annually; Flow, which encompasses a variety of art forms besides music, and which have grown from a small local event to one of the most praised festivals in just a decade; Provinssirock, the largest rock music event in Finland, as well as Summer Sound, The Helsinki Festival, and Savonlinna Opera Festival.

Economically, the revenues from the ticket sales to the music festivals and other live music events in 2011 reached €212.2 million. It is estimated that live music revenues take up 49% of the entire revenues of music industry in Finland. (Tolppanen & Tuomainen 2012)

#### **2.4.2 Theatre festivals**

Tampere Theatre Festival is the largest and the most recognizable theatre festival in Finland, gaining reputation not only in its home country, but also in the entire Scandinavian region. The festival was established in 1968 and has been an important highlight for Tampere's cultural life ever since. It consists of the official festival programme (25 theatre organizations, 10 of which are international), and smaller-scale participants performing at their own extent in restaurants and other local venues. The event focuses on Finnish national theatre and also provides a unique opportunity to attend a variety of seminars,

workshops and discussions, bringing the high art of theatre closer to the general public. (Tampere Theatre Festival)

Other theatre festivals in the country include Baltic Circle in Helsinki, Jyväskylä Festival, and Hanko Theatre Festival.

### **3 Event volunteering**

Monga (2006) defines volunteers as “people who offer their labor, knowledge, skills, and experience at no wage cost to the utilizing organization”. Volunteers at events perform a variety of tasks, including those duties that are impertinent to the event’s success or failure. Volunteers are to be found at all stages of the event organization: from planning, fund-raising and marketing, to the assistance and supervision during the event, and to the deconstruction of premises, cleaning, and compiling reports. (Ghazali 2003, p. 16)

Some of the events rely heavily on volunteers’ help; many sports competitions, for example the Olympic Games, have developed a strong volunteerism culture with its own traditions, customs and rules. Other, especially smaller-scale local festivals, parties, or fundraising and charity events, are fully dependent on volunteers and would have been impossible without their involvement at all organizational levels.

Although remaining unpaid labor, volunteers make a great contribution to the success of the event and its economic and social implications on the host community. In recognition of volunteers’ important work, in 1985 the United Nations General Assembly has set 5<sup>th</sup> of December as International Volunteer Day (United Nations Volunteers).

#### **3.1 The differences between event and tourism volunteering**

Tourism volunteering has evolved in the second half of the 20<sup>th</sup> century, following a post-Fordist shift in economy and tourism, when availability of wealth, time and accessible transportation has urged Westerners to develop a deeper interest in foreign cultures which could no longer be satisfied with standard package holidays (Stoddart & Rogerson 2004).

Some researchers argue that the concept of volunteer tourism should include the volunteer hosts, or “the members of the local community who volunteer in the tourism industry” (Uriely, Reichel & Ron 2003, p. 59). Therefore, event volunteers can fall somewhere in between these two definitions of “volunteer tourists” and “volunteer hosts”. On the one hand, some of the volunteers, especially those participating in mega events such as the Olympic games, are required to travel for significant distances and stay at the event location for several weeks to perform their tasks. On the other hand, event volunteers may as well simply be members of a particular community helping out with a small-scale local event completely unrelated to travelling. However, for the most cases tourism and event volunteering present very different experiences.

### **3.2 Motivation of volunteers**

According to Bowdin et al. (2003), “motivation is what commits people to a course of action, enthuses and energizes them and enables them to achieve goals, whether the goals are their own or their organization’s”. Although altruism, or unselfish desire to help others, is one of the possible causes of volunteering, researchers point out that the major reasons behind volunteering include the want and need for belonging and achievement.

In this report the volunteers’ motivation will be considered in the context of two different motivational theories: Maslow’s hierarchy of needs and Herzberg’s two-factor theory.

Maslow’s hierarchy of needs is illustrated in Figure 1 and consists of 5 levels: physiological (those necessary to sustain life, such as food, sleep, etc.), safety, love and belonging, esteem, and self-actualization. Maslow’s hierarchy of needs places the physiological needs, safety, the need for social interaction and esteem and belonging in the category of so-called “deficiency needs” which are absolutely necessary for human’s survival, as opposed to the growth need of personal achievement (Reeve 2001). The desire to fulfill growth need appears only when the basic deficiency needs are satisfied.

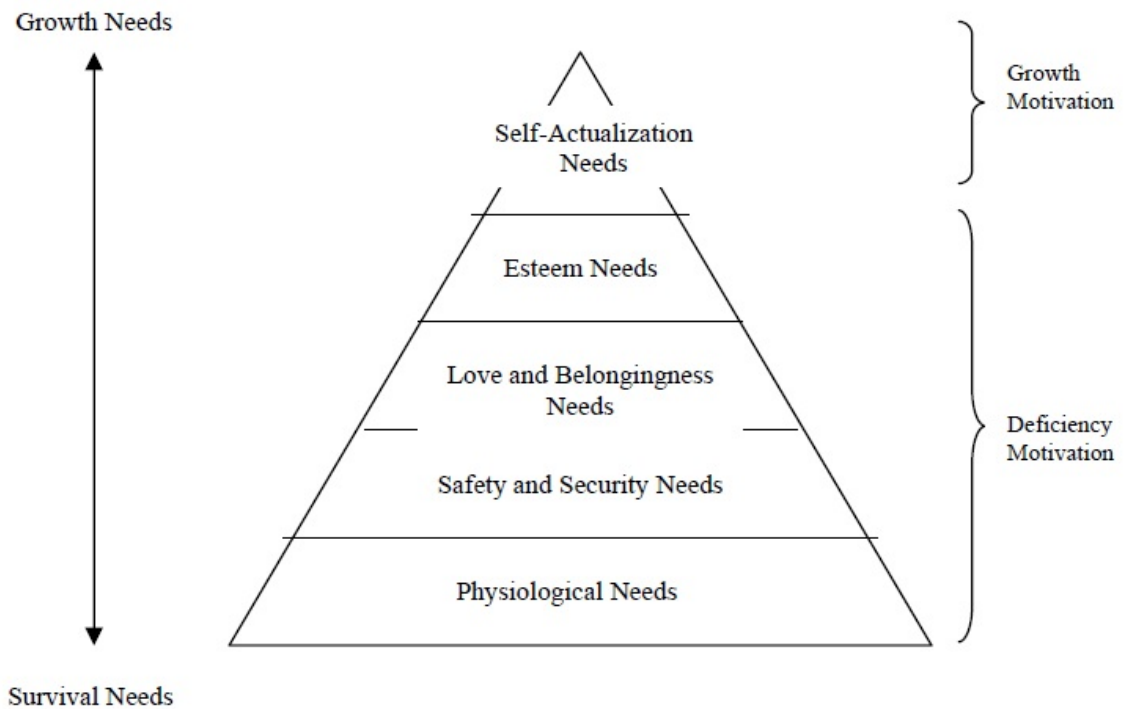


Figure 1. Maslow's Hierarchy of Needs. (Reeve 2001)

Volunteering experience as a social activity is capable of satisfying all the three higher levels of the Maslow's pyramid: volunteering involves being part of a team and interacting with peers; it can stimulate esteem and respect, both external (e.g. from team members, supervisors) and internal (being proud of oneself for doing something important, being part of an exciting event); finally, in its ideal form, volunteering can help a person achieve self-actualization (utilizing one's resources and talents for the sake of a greater cause). However, in order to concentrate on fulfillment of these needs, volunteers have to be provided with basic necessities such as food, shelter, time for rest, security, etc.

Another theory which can aid in explanation of volunteers' involvement is Herzberg's concept of motivators and hygiene factors. According to Herzberg (1987), motivating factors include achievement, recognition, responsibility, advancement and growth. These are usually the reasons why people opt to participate in something in the first place. Hygiene factors, on the other hand, do not serve as catalysts for motivation; however, their absence demotivates. Such factors include policy and administration, supervision, working conditions, security, and the perceived status of the task (Bowdin et al. 2003, pp.103-104).

For music and theatre festivals, motivators can include the desire to be closer to the artistic world, interact with like-minded people, get a glimpse of the “behind-the-scene” life, contribute to the cultural development of the community, and simply be a part of the art world, however briefly and indirectly, and get a chance to enjoy some of the performances for free. Hygiene factors can be timetables of the shifts, availability of meals, accommodation and uniforms, internal relationships with other staff members and supervisors, the division of more “interesting” tasks, etc.

### **3.3 Policies and accreditation**

Regardless of the size of event, UK Council for International Student Affairs defines three issues that should be well-considered before employing volunteers: a volunteering policy, an equality and diversity policy, and accreditation. (Hart 2008, pp. 31-35)

Volunteering policy establishes the role of the volunteers in the event, lists their tasks, helps to ensure fairness, safety and consistency, and explains the involvement of volunteers to the senior management and stakeholders. It arranges such practical matters as induction and training, supervision, payment of expenses, and insurance. Volunteer agreement is a contract defining the volunteering policy which is usually signed by the line manager and the volunteer. This contract is binding for the both sides, securing the volunteer’s involvement and its scope. (Volunteers’ Week 2002)

Equality and diversity policy aims to attract a diverse range of people and break the barriers that retain some from full inclusion to social activities. Some organizations have very lengthy and detailed equality and diversity policies, while other understand that its principles should be fundamental to the entire event, and make it a starting point for all their activities. (Hart 2008, pp.33-34)

Many volunteers get involved in an event for social activities and entertainment, whereas others see volunteering as an instrument to increase their skills and appeal to future employers. For the latter category, accreditation is of crucial importance. Accreditation has both benefits and drawbacks, such as increase in motivation and better performance on one hand, and additional costs and



administration complexities on the other. Accreditation can as well be internal (a certificate given by the organization itself) or external (government-acknowledged accreditation and qualification schemes). Most organizations prefer internal accreditation, even though it might appear less impressive to the outside parties. (Hart 2008, p. 35)

### **3.4 Volunteer management and organisation**

Taking into consideration volunteers' motivating factors is crucial to the organization of an event. However, ensuring and measuring satisfaction during the actual event is no less important for successful management. The actual fulfillment of volunteers' needs and expectations should be monitored throughout the entire volunteer involvement. (Ghazali 2003)

Matching tasks and individual desires of volunteers is one of the keys to achieve volunteer satisfaction, responsibility and commitment. Managers should consider the possibility of reassigning some of the tasks in case the existing division of tasks causes problems and decline in enthusiasm. Holding regular meetings is a powerful instrument of satisfaction measurement. It is imperative that volunteers' opinions and suggestions are taken into consideration during these meetings. (Ghazali 2003)

The people who have previously participated in an event are acquainted with its specific features and already possess necessary skills and knowledge to play an active role in case the event is repeated in the future; moreover, their trustworthiness is proven. Therefore, retaining volunteers is an important, even though not immediate, task during the planning and organization of volunteer management. Creating an appealing environment and rewarding experience for volunteers this year will affect the chances of their participation next year. Retaining of volunteers' contact information is a common practice. (Robinson et al. 2010)

## **4 Black and White Theatre Festival**

This chapter describes in detail the Black and White Theatre Festival, chosen as the case of this thesis, with a brief overview of its history, social and cultural importance for the region, and a specific focus on the current state of its volunteer policies.

Black and White Theatre Festival is an annual theatre event organized in Imatra by Black and White Theatre Association, a non-profit organization founded in 2003. Imatra is a Finnish town in the South Karelia with population of around 28 000 people. It is located close to the Russian border and is a popular tourist destination with focus on shopping.

Black and White theatre festival is an important highlight of the year for this town and South Karelia in general, demonstrating that the region can attract visitors not only with its nature and shopping facilities, but also with its vibrant cultural events. Today Black and White Theatre Festival invites artists from such diverse countries as Canada, Spain, Japan, Estonia, Poland, Turkey, Iran, Germany, Kenya, and France, features a variety of both traditional and modernistic performances, and enchants locals and visitors alike. (Kirja Mustasta ja Valkoisesta)

The budget of the festival consists primarily of grants, sponsorships, and tickets sales. As of year 2013, the official grants comprised approximately 84% of all funds, with the remaining 10% and 6% being attributed to ticket sales and sponsorship money respectively (Kuznetsova 2014, pp. 27-28). Throughout its history, the festival has been supported by City of Imatra, Arts Council of Southeast Finland, the Finnish Cultural Foundation, and Ministry of Education (Lätt 2015).

Volunteers constitute the majority of the festival's labor and are responsible for a variety of tasks, being rewarded with the tickets to the performances, free meals and uniforms, and the general satisfaction of taking part in a bright and unusual event.

#### **4.1 History of the festival**

The very first Black and White Theatre Festival took place in 2004. The initial goal of the festival organizers, the director Kamran Shahmardan and his wife Katri Lätt, was to promote puppet theatre performances. Puppet theatre is a rare genre in Finland and is generally considered as children's entertainment; therefore, the goal of the festival was to establish it as an art form in the minds of adults. The ten performances from six theatre groups have attracted about 2000 visitors, and the event was considered to be a success, receiving governmental support. The internationalization of the festivals has been the goal since the very beginning. (Kuznetsova 2014, p. 23)

The year 2007 witnessed the transition of the festival into an event encompassing multiple genres of performing arts, such as drama, circus, dance, and pantomime. Free street performances and plays for children are an important part of the program. (Kirja Mustasta ja Valkoisesta, p. 4)

Celebrating its 10<sup>th</sup> jubilee in 2013, the festival enjoyed large success and attention, lasting for 8 days, during one of which some of the performances were presented in the nearby town of Lappeenranta, with 38 plays from about 20 different theatres, half of which took place outside in the street. (Kirja Mustasta ja Valkoisesta, p. 105)

The year 2015 brought major changes to the festival's organization. Due to the bankruptcy of one of its major competitors, the Big Band Music Festival, the Black and White Theatre Association will now receive additional support from the city of Imatra, under the condition that the festival will be transferred from its usual dates in May to the more attractive for tourists month of June. This brings important changes in the profile of the festival's volunteers. Previously most of them were the international students of Saimaa University of Applied Sciences, who participated right after the end of the academic year and before the beginning of their summer internships. The new dates would not allow them to be present during the festival, and the focus is shifted towards the local Finnish residents, many of whom have holidays, and therefore free time, in June, and are willing to dedicate their efforts for the good of the festival. (Lätt 2015)

Another crucial difference between the 2015 festival and its predecessors is the shift of the event's location. Its former headquarters, the theatre in the center of Imatra, is to be demolished, therefore the indoors plays are transferred to the Cultural Centre Virta for the years 2015 and 2016. This brings additional complications regarding transportation, catering, and staff allocation. One of the objectives of this research is to study how these changes have affected the volunteers.

#### **4.2 Volunteers at the festival**

According to Katri Lätt (2015), volunteers play a crucial word in the festival's organization, especially during the festival dates. Black and White Theatre festival is one of those events which largely depend on the enthusiasm and involvement of this free labour.

In the year 2014, approximately 30 people were involved in the making of the festival, three fourths of which being volunteers. These people belong to different ethnical backgrounds and age groups, from young students from as far as Vietnam to local pensioners, all united in their willingness to help make the festival a special event both for audience and performers.

Volunteers are recruited through various sources, such as advertisement on Linnala campus of Saimaa University of Applied Sciences, personal connections, friends' recommendations, but as Katri Lätt points out, reliability is the key requirement, therefore organizers attempt to involve people they already know and trust. Some of the volunteers have stayed with the festival for several consecutive years and possess important knowledge on the specifics and challenges of the event. Such experienced volunteers usually act as team leaders.

Volunteers take part in almost all stages of the organisation. During the preliminary preparations, some of them are involved in translations, especially from Finnish or English to Russian, and advertising in social media, such as the festival's page on vk.com, and spreading of the posters before the event. However, the main work takes place during the event and involves predominantly catering for the artists and other staff, cleaning of the festival's

premises before and after the meals, cleaning after the performances, as well as acting as stage hands. Volunteers with vehicles assist in transportation, whereas those who have a license are involved in security. After the festival, volunteers assist during dismantling of the premises and final cleaning.

Currently the event has no specified volunteer policy. However, the volunteers' wishes regarding timetables and tasks are taken into consideration, and equal work distribution is one of the main concerns of the team leaders. The timetables of shifts was an important idea introduced by the volunteers themselves a few years ago. For their efforts volunteers are rewarded with free tickets to almost every performance. Hot meals and snacks are provided during the day, and each volunteer gets a festival T-shirt. The volunteers can also receive a certificate confirming their involvement in the event, and student volunteers could receive extra academic credits to their diploma.

Until 2015, the main tool to obtain volunteer feedback was a staff meeting after the festival was over. During these meetings volunteers could share their opinion about the festival and its organizational problems. However, some volunteers may be rather shy to voice their opinions in the presence of 20 other people, including the festival organizers, so many of the suggestions and critical remarks might be left unvoiced.

## **5 Research method**

The research is based on semi-structured interviews with the volunteers of 2014 and 2015 Black and White Theatre Festival. All the interviews were conducted by the author during June 2015. Eleven volunteers agreed to participate in the research. The fact that the author herself acted as a volunteer allowed her to interview a few volunteers face-to-face during the event itself, when both herself and the interviewee had some free time; the volunteers of 2014 who could not attend the 2015 event were interviewed distantly via Skype. Two of the volunteers preferred to send their written answers by e-mail.

Out of 11 volunteers participating in the interview, 10 are female and 1 is male. 3 of the volunteers were full-time students at the time when the interviews were

conducted; others had either been employed or already retired, and one of the adult respondents was enrolled in distance education. 5 of the interviewees were aged 19-30, whereas the other 6 were above 30. 7 respondents resided in the city of Imatra at the time of the research and 4 were either international students or temporary visitors. 6 volunteers had already participated in the festival several times, whereas 5 of the respondents participated only once either in 2014 or in 2015. 6 interviews were conducted in Russian with the Russian-speaking volunteers, and the other 5 in English, with 3 Finnish volunteers and 2 Vietnamese volunteers. The reason for such extended presentation of the Russian-speaking volunteers stems from the fact that the author was mostly working in a team with them during the event; therefore there was more time and opportunity to establish contact and interview them.

Some of the volunteers agreed to their interviews being recorded; however, in several cases either technical problems or volunteers' decision led to the main points of the interview being written down in notes. The length of the interview varied from 10 to 20 minutes, depending on how willing a volunteer was to share his or her opinion.

Unfortunately, the language barrier and lack of time has prevented the author to interview all of the volunteers present during 2015 festival. However, at some point the answers to most of the theme questions began to resemble each other, which, as author believes, marks the saturation of data, which is, accordingly Siegle, a point "when the researcher is no longer hearing or seeing new information" (Siegle 2003). The data collected during the interviews was analyzed and summarized during July and August 2015.

## **5.1 The interview structure**

The backbone of the interview consisted of ten main questions covering the three main topics of the research: motivation for participation, tasks and event experiences, and suggestions for organisation. The questions were prepared by the author in advance and in co-operation with the thesis supervisor and one of the chairpersons of the Decision Board of Black and White Theatre Festival, Ms Lätt. Specifically, the supervisor pointed out the importance of questions

regarding the number of times the interviewee had volunteered for this event, and whether or not they are satisfied with their duties or whether would like to change them, and Ms Lätt has asked to include a question about attracting new volunteers.

The questions were designed so that the interviews would not be very difficult for the respondents to answer, and personal questions unrelated to the festival were avoided. Author expected that 20 minutes would be the limit of the interview length.

The full lists of the interview questions in English and Russian languages are presented in Appendices 1 and 2. The order in which the questions were asked varied accordingly to the natural flow of the conversation. In addition, in case the volunteer had a strong opinion on a certain subject, more situational questions were asked in order to clarify the interviewee's position and gain a more comprehensive insight.

## **5.2 Qualitative analysis**

Whereas in quantitative research findings presenting large pieces of numerical data can be analyzed with the use of statistical software, the qualitative method requires a more specific approach tailored for particular goals of the research. The results of this particular research were presented as text, or narrative data; although some of the interviews were recorded on audio device, they were later transcribed to simplify the task of analysis. Therefore, the basic material for the analysis consisted of word-per-word transcripts and notes and summaries of those interviews that were not recorded on audio.

The analysis is focused on particular questions and topics, which means that instead of analysing each individual all the answers are grouped together to create a broader picture of each particular interview theme.

The next step after selection of the focus is data categorization. In qualitative research, it is necessary to identify particular themes and patterns and group them into categories. This process requires extensive re-reading of the data, breaking it down in separate sets, and assigning a specific code. In case

separate themes are repeated in the same response, cross-indexation is used. Two main types of categories are preset categories and emergent categories; the term “preset category” identifies a starting theme defined before the research had been carried out, whereas emergent categories are those which need to be created during the analysis stage based on the available data. Later the connections and patterns between various categories are identified, as well as the relative importance and recurrence of particular themes. Finally, representation of the data seeks to adequately illustrate those connections, patterns and particular ideas, and depends on the purpose and the audience of the research paper. (Taylor-Powell & Renner 2003)

## **6 Research findings**

The author has decided to present her findings according to the interview structure, grouped in three major categories. Firstly, the motivating factors are discussed; then the event experience is analysed, and finally, the volunteers’ suggestions for improvement are listed with more detail so that all individual ideas can reach the organizers.

### **6.1 Initial involvement with the festival and volunteering motivation**

10 out of 11 respondents mentioned personal connections as the resource of their knowledge about the festival and the opportunity to become a volunteer. Some of the respondents have also read about the event either in a local newspaper or on the local university’s website; however, even then they already had friends who had either participated in the event before or were going to participate again and who recommended the festival for them.

The main reason for participation that majority of the volunteers had mentioned was the desire to become a part of the cultural world, both through seeing the performances of the festival and through getting to know the inner, backstage life of theatre. Some of the respondents highly praise the opportunity to communicate with the invited artists, as they find them to be “special and unusual people”, and one person has put it as “to experience the life of the creative bohème”. The cultural diversity of the invited groups was also



mentioned by several people as an incentive to engage in volunteer work and learn more about the different people across the globe.

The second most important recurring motivation was, in one of the volunteers' words, "to feel useful" and avoid boredom. This aspect was mentioned especially by the student and expat volunteers who might feel foreign in the new land and in such a small town. Therefore festival volunteering provides them with a chance to engage in the local life, to do something different and meaningful and feel more needed. The aspect of teamwork and building new connections was also referred to as a source for motivation, particularly by the students who expected to have a fun and memorable time working side by side with their friends.

Finally, some students talked about gaining experience in the hospitality industry as one of the primary motivating factors. Participating in such an event, even as a volunteer, gives hospitality students a chance to have a look at organisation and policies behind the event industry, and the small scale of the event makes it easier for them to get a broader picture rather than being stuck in only one role, as it sometimes happens in larger events when each volunteer is assigned to a specific team and tends to perform the same task during every shift.

All of the motivating factors described above comply with both Maslow's and Herzberg's motivation theories, with the main factors behind the volunteers' willingness to take part in the event being the desires for belonging and self-actualization. At this point of the research, the so-called hygiene factors were not mentioned.

## **6.2 Volunteers' tasks**

Some of the primary questions asked in the interviews regarded the actual tasks that volunteers had been performing during their shifts, the level of satisfaction with these tasks, and the desire to switch them in the future in case one volunteers again in the next year.

Those respondents who had already been with the festival for a few years mentioned doing “everything” during the event: catering, cleaning, stage assistance, translation, sticking posters and giving out flyers, cooking for the evening gatherings of artists and organizers during previous festivals, purchasing the products, PR and social media marketing, etc. Some of the volunteers had been assigned specific tasks of driving or purchasing products, but mostly everyone, even those who had only been with the festival once, had managed to try themselves in most of the tasks.

However, the degrees of the task satisfaction varied in a great manner. Only two of the volunteers mentioned that they were completely satisfied with what they were assigned to do. Most of the respondents were less satisfied with having to perform a lot of daily mundane work, such as cleaning, and aimed to do more demanding, creative and versatile tasks. Several volunteers expressed the willingness to be more deeply involved with the organisation of the event and to assist not only during the several days of the festival itself, but also in the preparation stage, e.g. in preliminary communication with artists, preparation of the volunteers’ schedule, and promotion campaign.

These findings indicate that perhaps there is a certain discord between the volunteers’ expectations regarding the festival and the actual work they had to perform. Although the respondents understand that a large part of the festival’s work consists of rather unqualified and routine tasks, they still wish to play a more important role in the festival, perhaps by undertaking more demanding, creative and versatile responsibilities. Some of the respondents indicated the dissatisfaction with the fact that due to an excessive amount of routine tasks they did not have time and opportunity to communicate with artists, which had been one of their primary motivations.

### **6.3 Event experience and volunteer satisfaction**

Regarding the event itself, the respondents unanimously agreed on the quality and versatility of the artistic program and regarded their overall volunteering experience as highly satisfying, describing the event as “excellent”, “very fine”, and “super cool”. Some mentioned being exhausted after the work, but

nevertheless deemed the volunteering as a very positive experience due to the great performances and the new acquaintances, and 10 out of 11 respondents were willing to participate in the next year's festival as well, should they be in Imatra. However, the volunteers who had attended the festival for several consecutive years noted the differences in scope of the festival; according to them, the past two years the event was somewhat smaller and less grand than it had been before.

The impressions regarding the organisation of the festival were far more varied and detailed and overall less positive. Among the big advantages of the festival the enthusiasm and the excellent language abilities of organizers were mentioned several times. Other positive aspects of the organisation were, according to various responses, the helpful and friendly atmosphere within the volunteering team, the absence of coercion, and the flexibility of the volunteers, for example, it was easy to change shifts or to replace someone who could not attend. The volunteers of 2014 also noted the large number of fellow students among the volunteers, which made communication even easier and the time spent with friends more pleasant. Finally, the new improvement of hiring cooks to prepare evening meals and thus sparing the volunteers this task was mentioned several times favourably, as respondents agreed that it is much better to have experienced people take care of catering in advance rather than assigning this responsibility to whoever is on the shift.

As for the drawbacks, most of the respondents gave similar responses and identified three key areas for improvement, which will be summed up below.

1. The absence of clear responsibilities and supervision

Large majority of the respondents agreed that the division of tasks and shifts was somewhat unclear, and often there had not been a supervising person to whom one might contact in case an unexpected difficulty occurred. Many expressed the dissatisfaction with how the tasks were distributed, as sometimes one had to deal with too many responsibilities at once without proper help or advice from a more experienced and knowledgeable person.

## 2. The lack of people

The second most mentioned problem was the lack of volunteers, as many of the respondents had to work really long shifts, sometimes starting in early morning and finishing late at night, and the sense of responsibility did not allow them to leave. This especially concerned the respondents who were middle-aged or had a family of their own, as they felt that spending the entire day at the festival was rather tiresome, and they could not give proper attention to their family members and household matters. In addition to that, the increased number of location sometimes required one's presence in a few places simultaneously, which caused stress among the volunteers.

## 3. The lack of information and proper communication

Some of the respondents complained that rather often not enough information was provided to make sound decisions, such as when and where the artists arrive or leave, and who is responsible for particular tasks. One of the volunteers expressed the opinion that in case all of the volunteers knew as much about the day-to-day proceedings of the event as the organizers do, it wouldn't be necessary to contact them all the time and bombard with questions, and the volunteers could have handled their jobs in a more independent and flexible manner.

### **6.4 Respondents' ideas for improvement of the festival**

The last large area of research concerned the volunteers' suggestions that might help the organizers to make the festival work more efficient in the future. The respondents were very eager to give their suggestions and came up with a long list of recommendations, and only one of them expressed the opinion that there was "nothing to change".

#### 1. Responsibility metrics

One of the most frequent answers was the proposition to create something one of the respondents labelled as "responsibility metrics", e.g. a more predefined, clear-cut division of responsibilities and shifts to avoid confusion, overworking and the necessity to tackle a few tasks at the same time. Respondents who

proposed this idea agreed that this division must be thought-through well in advance, already during the very first volunteer meetings of the festival. The festival work should be subdivided and assigned to specific teams, each with a team leader in its forefront. The team leader should be the person responsible for the task and for the problems that might occur during the work shifts, and is the main source of instructions and information for his or her team. Such an arrangement would eliminate the endless questions to the organizers of the festival and facilitate the communication processes among the volunteers, as everyone would know whom to contact in case of emergency regarding every particular aspect of the event.

Moreover, some of the volunteers, especially those who had been present at the festival for several years, proposed themselves as the people responsible for certain aspects of the event. The author hopes that their suggestion will be discussed at length in the next volunteer meeting before the 2016 festival, as some of them have asked not to disclose their names in the report, preferring to speak to the organizers personally.

## 2. More people needed

The second most popular suggestion was to involve more people as volunteers, due to the fact that in the current state of affairs many of the respondents had to work more hours than had been expected, and therefore experienced fatigue or stressful situations, as some of them had to be on shift from early morning till late at night. Half of the respondents found it necessary that the volunteers should also have more time to communicate with artists, therefore it would be better if more people had participated and the workload could be divided more evenly and with less hours of work per day.

## 3. More information available to the volunteers

One of the volunteers came up with an interesting, and, in author's opinion, very useful suggestion of providing the volunteers with more organizational information. Everyone should know, for example, when and where the artists arrive or leave, when and where from the food is delivered and who are the

people responsible, how many people there would be for the evening parties, and who are the current team leaders and people on shifts. Having all of this information at their disposal, the volunteers would be able to handle emergencies in a much more efficient manner and solve upcoming problems even without the help of the supervisors. Moreover, they would feel more responsibility for their actions and become the real creators of the event rather than doing small mundane tasks without full realisation of their input to the event. The information could be published e.g. in the volunteers' group on Facebook with constant updates.

#### 4. More creativity on the volunteers' part

Some of the respondents mentioned that the volunteers should be more involved not only with everyday assignments, but also with creative tasks. Even though already now some of the volunteers take part in the marketing and PR aspect of the festival prior to the event, for example, translating texts for the webpages, the respondents believe that they have more potential to make the festival a brighter event, when given the opportunity. One respondent suggested that a special virtual place for sharing the event's photos should be created, as some of the volunteers might be eager at shooting the performances, but feel too humble to offer their work directly to the organizers when there are already professional photographers at work. In case they had a space to upload their pictures, the organizers could surf them freely and see if they could use some of them for the media or brochures. Another suggestion was to engage volunteers, especially art students, in creating festival posters and videos, thus simultaneously giving them an opportunity to showcase their creative skills and having more of the promotion material made for free.

#### 5. Assessment questionnaire at the end of the festival

In order to receive better feedback and be able to readjust the festival's proceedings with the volunteers every year, one of the respondents proposed to create an assessment questionnaire that all volunteers should fill in at the end of their work at the festival. This questionnaire should have both closed and open-ended questions to provide both numerical and qualitative data in order to

measure the volunteers' satisfaction and give them an opportunity to give their suggestions and share experiences. It is the author's proposition to create this questionnaire using an online platform, so that the respondents would be able to voice their opinions anonymously for more honest feedback.

### **6.5 Respondents' suggestions on how to attract more volunteers**

The last question in the interview concerned the respondents' suggestion on how to make the opportunity of volunteering for the Black and White Theatre Festival appealing for increased number of people, especially when so many of the interviewees agreed that the festival needed more volunteering participants.

One of the most mentioned possibilities was to advertise at the local university and the vocational school. The respondents mentioned that students tend to have more free time and less family duties, therefore they could participate in the event more actively. Moreover, such an opportunity would benefit them to a large extent: one of the respondents named the festival "an excellent entry to the event industry" for tourism and hospitality students, while another pointed out that the photographs, videos and printed advertising material could become excellent projects for the art students, whereas culinary students would gain plenty of experience while being employed as cooks, and language students could improve their skills while doing translations and interpreting prior to and during the festival. The work in the festival has already been rewarded with academic credits for some of the volunteers, but the respondents and author believe that the process of giving out volunteering certificates must be facilitated and standardized, so that everyone can get their certificate right after the end of the festival. Another suggestion on volunteers' benefits was to count this experience as a placement not only for the students, but also for the unemployed.

Most of the respondents agreed that the advertising for the festival should start early enough, preferably in winter. Although Black and White Theatre Organization posts advertisements on the local university's website and gives out brochures and info on the employment fairs organized in the campus, some of the respondents suggested that the advertisement for students must be

represented in a more entertaining and engaging form, for example, as lectures with the use of supporting materials such as attractive videos from the performances and volunteers' life. Such lectures could even be organised as a part of the curriculum; for example, Saimaa UAS hospitality students have a course named "Basics of Tourism" where the representatives of different branches of the hospitality industry give lectures and introductions to their respective fields. The Black and White Festival could become a representative for the event industry, involving more students not only as volunteers, but also as spectators. Similar lectures could be arranged also in the local vocational school.

Another important way to engage more people is through private networks. Most of the respondents became involved with the festivals through their friends and acquaintances, which makes internal marketing an extremely effective tool. The existing volunteers should spread the news about the festival to their friends and colleagues, perhaps aided by the beautiful photos and videos from the previous years' events. One of the respondents pointed out that it is extremely important to engage more Finnish-speaking local citizens, as the network with the Russian speakers and foreign students is already well-established.

Finally, the more traditional ways of advertising, such as newspaper ads and mailing brochures, were also proposed. When trying to engage the outsiders not previously acquainted with the festival, the respondents believe that the focus should be shifted towards the artistic program and the possibility to view it for free.

## **6.6 Summary of results**

As the research demonstrated, personal networking is the major pathway to volunteering for Black and White Theatre Festival, whereas the main motivating factors include the desire to take a glimpse of the artistic world, brighten up one's routine, work together with like-minded people, and gain experience in one's field of study.



Respondents noted the versatility of the tasks they had to perform during the festival, but the majority of them wished to have more of the demanding and creative responsibilities as opposed to routine work. Many of the respondents indicated willingness to participate not only in the event itself, but also at the preparation stage.

The volunteers were fully satisfied with the artistic programme and showed willingness to continue working with the festival in the following years. The respondents found the friendly and enthusiastic atmosphere to be the great advantage of the event organization. However, many of the respondents felt that a more well-defined and comprehensible division of tasks would benefit the festival. Also, the lack of volunteers and the lack of information provided were mentioned as major drawbacks.

The proposed solutions for these problems included recruiting more volunteers through a variety of suggested channels, assigning supervisors, developing responsibility metrics, and delegating more of the important responsibilities to the volunteers, simultaneously providing them with more information to allow them make their own decisions regarding various problems arising during the event. An assessment questionnaire at the end of the festival was suggested as the measure of volunteer satisfaction.

The respondents gave a variety of ideas on how to recruit volunteers, the main focus being on attracting students of the local university and vocational schools by providing them with academic credits and useful working experience. The recruitment process should start as early as possible and might include lectures and video presentations. It was also recommended that the current volunteers engage as many of their friends as possible, with the artistic programme being the main motivator.

## **7 Conclusions**

The aim of the thesis was to study cultural events and the phenomenon of volunteerism in the event industry, and to bring these two aspects together in a form of qualitative research regarding a particular event, Black and White

Theatre Festival in the town of Imatra, Finland, perceiving it from the point of view of its volunteers.

The theoretical part outlined the development and the current state of the festival industry with references to some of the well-known music and theatre festivals in the world and in Finland, as well as gave some understanding of the volunteerism and its implications for the festival industry. The empirical part of the thesis concerned the case study of Black and White Theatre Festival and summarised the volunteers' experiences with the event, providing them with an opportunity to communicate their ideas for the improvement of the festival's organisation.

Today, music and theatre festivals can be large and profitable events with thousands of spectators and participants. However, even the smaller-scale festivals play crucial role in the establishment of a location's touristic image and cultural atmosphere. Finland has a long history of cultural festivals, and as the country establishes itself as a tourism destination and cultural hub, their importance would only increase in years to come.

Volunteerism has become an increasingly important social and cultural phenomenon in the 20<sup>th</sup> century. As the well-being and affluence of certain regions grow, people become more willing to devote their time, labour and skills to a variety of causes with no monetary rewards. Volunteering at festivals has become an important part of many people's lives, giving them an opportunity to attend free performances, befriend people of similar interests and aspirations, and gain new cultural and artistic experiences.

Black and White Theatre festival is a theatrical event that is constantly growing and gaining more importance as the annual highlight of cultural life in Imatra. Volunteers play an extremely important role in the organization of the event and constitute the larger part of the festival's staff. The eleven respondents who participated in the interviews are representatives of various nationalities, age groups and social occupations, nevertheless their views regarding the event appeared to be similar to a large extent, and the insights they provided might become a source of valuable information for the event's organizers.

The research has shown that the sense of belonging to the world of art, the team spirit and the urge to feel useful are the main factors motivating people to volunteer for a cultural festival such as Black and White Theatre Festival. All of these motivations are in accordance with the Maslow's pyramid of human needs and help the volunteers of the festival to attain the highest of them – self-actualization. All of the respondents consider the festival experience satisfactory, praising the artistic program and the team spirit of the event. The research has also demonstrated that most volunteers have strong opinions regarding festival's organisation, and many of them are willing to work with the Black and White Theatre Organisation on a continuous basis. Some of the local volunteers would be glad to receive more responsible tasks and become a part of the Black and White Theatre Organisation, working not only during the event itself, but also at the preparation stage. Some of the most pervasive ideas regarding enhancements to the festival's organization included appointing supervisors, dividing the workload, attracting more people from local schools and universities, and providing the volunteers with more information and decision-making rights.

## **8 Evaluation of the research**

Although the general objectives of the thesis were met and the view of the case event from the volunteers' side was provided, the scope of the research was less than expected. While developing the idea of the thesis, the author had planned to gather all of the volunteers' opinions; this became impossible due to the lack of time during festival itself and the external circumstances that forced the author to leave Imatra, preventing her from conducting more face-to-face interviews, and very few volunteers found time to answer the questionnaire online. However, as it had been mentioned earlier, the views of those who did participate in the interviews were sufficiently homogeneous, and author believes that the general outlook on the event is adequately presented. The volunteers were willing to express their opinions. The analysis of the results did not present problems.

The results of the thesis are valid and timely and could be applied while preparing for the 2016 theatre festival. The conclusions presented in the text are based on the interviewees' opinions, with little to no speculation on the author's side. However, the nature of the research topic makes the findings rather specific and difficult to apply to other events, especially the large ones involving hundreds of volunteers, although the interview structure might be used in analysis of volunteer satisfaction at similar small-scale festivals and other events. Further research might concern volunteer behaviour during the event and the scope and nature of stress associated with unpaid labour.

## **Figures**

Figure 1. Maslow's Hierarchy of Needs. p. 15

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## Appendix 1

### List of basic interview questions in English

1. How did you learn about Black and White Theatre Festival and the opportunity to volunteer for it?
2. Have you volunteered for the festival before (in previous years)? If yes, how many times?
3. What were your expectations about the festival and volunteering?
4. What tasks did you perform during this year's festival (as well as during previous years)?
5. What are your general impressions of the event and volunteering? Were your expectations fulfilled?
6. What can you say about organization of the volunteering? What kind of positive and negative experiences have you had? What were the problems and what were the good sides?
7. What would you like to change in the organization of volunteering? What are your suggestions?
8. Would you participate in the next year's festival if you had an opportunity? Why/why not?
9. If you participate in the festival again, would you like to change your tasks? Are there some duties you are more interested in than what you did this year?
10. What are your suggestions for attracting more volunteers to the event?

## Appendix 2

### List of basic interview questions in Russian

1. Как Вы узнали о Театральном Фестивале Черного и Белого и возможности стать волонтером?
2. Были ли Вы волонтером на фестивалях прошлых годов? Если да, то сколько раз?
3. Каковы были Ваши ожидания касательно волонтерской деятельности на фестивале? Почему Вы решили стать волонтером?
4. Какие задания Вы выполняли во время этого фестиваля (а также фестивалей предыдущих годов)?
5. Каковы Ваши основные впечатления от фестиваля и волонтерской деятельности? Оправдались ли Ваши ожидания?
6. Каковы Ваши впечатления от организации волонтерской деятельности на фестивале? С какими позитивными и негативными моментами Вы столкнулись? В чем заключались главные проблемы, и в чем – положительные стороны организации?
7. Что бы Вы хотели изменить в организации волонтерской деятельности? Каковы Ваши предложения?
8. Станете ли вы участвовать в фестивале следующего года? Почему/почему нет?
9. Если бы Вы участвовали в фестивале снова, какие задания Вам бы хотелось выполнять? Есть ли какие-либо обязанности, которые привлекают Вас больше, чем Ваши задания в этом году?
10. Каковы Ваши предложения по привлечению большего количества волонтеров к участию в фестивале?